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The ART NEWS

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NO. 13 WEEKLY



STUDY FOR THE HEAD OF ST. LAWRENCE

PERUGINO

Loaned by the Pierpont Morgan Library to the exhibition of drawings opening January 2nd at the Albright Art Gallery, Buffalo.

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WINGED FIGURE

By ABBOTT H. THAYER

TWELVE YEARS ago the Grand Central Galleries were founded with the sole purpose of creating a greater demand for American Art.

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The ART NEWS

ESTABLISHED 1902
S. W. Frankel, Publisher

NEW YORK, DECEMBER 29, 1934

Rembrandt Work Recently Bought By Art Institute

Example by the Dutch Master
Is Most Notable Purchase
in Painting Group Acquired
for Chicago Museum

CHICAGO. — On December 14, the Art Institute of Chicago reopened its galleries of painting, closed since the end of the Century of Progress Exhibition of 1934. Visitors found that seven new acquisitions had been made in the department and hung in the chronological sequence of the rearranged second floor.

Of supreme importance among these purchases is "Christ Washing the Disciples' Feet" by Rembrandt. This early *grisaille* painting was recently discovered and associated with a lost picture which as early as 1678 was mentioned in a Rembrandt inventory. Dr. Valentin, who will publish the picture with full detail in a coming number of the *Burlington Magazine*, dates it 1633-34. Already the marvelous light which will transform the later period of the master's work is suggested in the broadly massed dark silhouettes of the disciples thrown up against the luminous form of the Christ. The picture came from a famous Hungarian collection and is one of the few Rembrandt compositions in this country. It takes its place with two superb Rembrandt portraits already owned by the Institute. It was purchased from the Robert Alexander Waller Memorial Fund.

Other recent acquisitions by the Institute include a painting by Gauguin, "Hospital Garden at Arles"; "Francis I and a Favorite," by the English artist Richard Parke Bonington; "View on the Schuylkill," by the American artist John Neagle; "Chestnuts in a Basket," a painting of the school of Zurbaran, and a painting of the Baroque period called "Resurrection" by an artist believed to be close to Caravaggio.

"Hospital Garden at Arles" by Gauguin was painted in 1888 during that rare period when Gauguin and Van Gogh shared the same house at Arles. With its vivid color and strong design, the picture shows the influence of Van Gogh's simplifications and likewise points forward to Toulouse-Lautrec. It is a valuable acquisition to the Institute, amplifying the other Gauguins in the collection which now represents this artist in practically every phase of his career. The picture enters a distinguished collection of French moderns, having been bought through the Mr. and Mrs. L. L. Coburn Memorial Fund.

"Francis the First and a Favorite" by Richard Parke Bonington is one of a series of pictures of this monarch and his feminine friends, painted by an artist, who with Constable helped to change the course of French XIXth century art. Until this purchase the Institute had no work by this important figure. The present small painting is somewhat in the Rubens manner, brushed in with great style and large in effect.

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"TWO SINGING BOYS"

By FRANS HALS

This well-known work by the artist, which was painted about 1629, and which has been recorded in the volumes of many leading experts, is included in the sale of paintings from the collection of the late Charles Stewart Smith and other consignors, to be sold at the American-Anderson Galleries on the evening of January 4.

MODERN CANVASES FOR LOS ANGELES

LOS ANGELES.—A number of modern paintings for both the French and American galleries have recently been presented to the Los Angeles Museum by Mr. and Mrs. Preston Harrison. Outstanding in the former group is "The Dolly Sisters" by Andre Lhote, one of the artist's well-known canvases, which has been reproduced in *Les Peintres Francais Nouveaux*. "Evening Procession" by Maurice Denis, which was shown in the Carnegie International of 1927, and "Lady with Fur Cape" and "The Stove" are also among the contemporary French works in Mr. Harrison's gift.

For the American gallery of watercolors the gallery has been given "Girl in Checkered Dress" and "Jack Dempsey in Training" by George Luks, both of which are at present on exhibition in the memorial show of the artist's work in Newark. "Nude in Red Chair" by Leon Kroll, also a watercolor, completes the group of gifts by these generous patrons of the museum. For the American Gallery of oil painting, Mr. Carter H. Harrison of Chicago has given Walter Ufer's "Indian in Corn Field," which was painted in 1915.

Paris Benefit Show Stresses the Worth Of "Story" Pictures

By MARCEL ZAHAR

PARIS.—M. André Seligmann, with the assistance of one of my colleagues, Claude Roger-Marx, has organized an exhibition in aid of the *Fondation Foch*; the principle inspiring it has been aptly described as the "*Réhabilitation du Sujet*." It is one of the particular merits of this exhibition that it was motivated by a definite conviction and formed to illustrate a genuine belief. Exhibitions of this kind have this advantage over any miscellaneous or "period" collection, however well-composed and tastefully presented it may be, that they are like living, self-sufficing organisms, and have a significance beyond that of their component parts.

Never, in my memory, has the *raison d'être* of the picture with a "subject"—that "tells a story," as its detractors say—been so ably vindicated, so aptly justified, as in this exhibition, where many masterpieces plead its cause. The fine assemblage of XVIIIth century canvases by Watteau, Fragonard, Chardin, Greuze, Oudry, Pater, Moreau le Jeune, Lancret and others must carry conviction to all but the most bigoted "abstractionists." All these works are

(Continued on page 12)

BOSTON ACQUIRES AN ART PUZZLE

BOSTON.—A gentleman in a dark dress playing a guitar is the subject of a very fine but debatable painting that has been recently purchased by the Boston Museum of Fine Arts. Experts here and abroad agree that it is a remarkable work. They are divided, however, on the identity of the artist and have come to no terms on even the school of painting to which it belongs.

The painting was formerly attributed to an unknown artist designated as the "Maitre de Ribaucourt." This authorship has been long discarded by experts in Europe who have known the work for many years. A painting by the Maitre de Ribaucourt in Brussels is described as "charming, sentimental, and rather weak." The painting acquired by Boston is, above all, direct and forceful, and is subtly painted.

Some experts have said it was by Van Dyck, another has claimed it for the Spanish School, and yet another calls it Flemish work. Despite this disagreement among authorities, George Harold Edgell, Director of the Museum and Curator of Paintings, says: "The fact remains that the painting is one of extraordinary distinction and time and study will probably reveal who the master was." In acquiring the canvas, the Museum has also set itself the task of identification.

Rare Drawings In Fine Exhibit Held in Buffalo

Many Museums and Collectors
Contribute to Brilliant Show
Focussing Public Attention
on a Rich and Varied Field

BUFFALO.—The beginning of the new year will witness the opening of an exhibition of Master Drawings at the Albright Art Gallery of such a range and quality as to constitute one of the outstanding events of the current season. Selected from the museums and private collections of America by Gordon B. Washburn, director, this group of drawings indicates with what ardor and intelligence the relatively few devotees of this phase of art have made their collections. Not only will such an exhibition reveal aesthetic heights attained by the great artists of the ages but it must stimulate other museums and collectors to place greater emphasis on so rich and satisfying a field and to watch carefully for opportunities to own these perishable and irreplaceable documents of creative inspiration.

The introduction to the de luxe catalog has been provided by Agnes Mongan of the Fogg Art Museum and we reprint herewith Miss Mongan's article in its entirety:

"Never before in this country has there been shown at one time a group of drawings of greater significance, wider variety or finer quality than those assembled in the present exhibition. Less than a decade ago it would have been impossible to have held an exhibition of such scope and importance. At that time many of the greatest draughtsmen were still unrepresented in American collections. The last few years have seen, however, a great awakening of interest in fine drawings. The brilliant and varied examples, brought together in the present exhibition, through the generous co-operation of American museums and collectors offer visible proof that the new interest is not only appreciative but also keenly critical.

"In this collection of little more than one hundred drawings there is concentrated the history of European draughtsmanship during the past five centuries. Every important school or movement (with a single unavoidable exception) from the time of the early Renaissance in Italy until the closing years of the XIXth century is represented, either in the drawings of those from whom the movements took their origin, or of those in whom were most concentrated the characteristic qualities of their time. As it is in drawing that the real intention and essential character of a man or movement are most clearly revealed, the present exhibition is more than an abstract or a synopsis. Rather it is a distillation.

"To all those, whether experts or laymen, who can read its language, the exhibition should present countless suggestions for study, speculation, comparison, or pure enjoyment. That language which is among the most an-

(Continued on page 4)

Rare Drawings In Fine Exhibit Held in Buffalo

(Continued from page 3)

cient and the most constant of all modes of expression is, in our day, too seldom studied and too little understood. Like a language of words, it can be narrative, descriptive, or analytical; epic, lyric, or even didactic; flowing, free, or measured. Since it is visual, it can also be ornamental and decorative. Like every art at its best and most significant, drawing illumines its subject with a vividness and an economy of means which no other mode of expression could convey. Under the hand of the master draughtsman it is final in its elimination and concentration, and yet suggestive; intensely personal and yet always bound, in its distinguishing elements, to its own time.

"For the simple concepts of primitive man the outline sufficed. He attained in the use of it a mastery which has never been excelled, although he worked in limited space upon material which permitted neither error nor correction. For the searchings and aspirations of civilized man, however, the single completed outline has, except on certain rare occasions, proved inadequate. As a result of that inadequacy, the whole history of art has changed and developed. Since that century which saw the rise of a subjective and individualized point of view and the mechanical means—in a plentiful supply of paper and a variety of new tools—for giving it expression, drawing has been not an end in itself, but the means to an end. Generally it is experimental or notational. In its very nature it is incomplete and intimate. The world's greatest drawings have not been done either for display or as works of art. They have been by-products in the process of artistic creation, drawn by artists to help in the clarification or formalization of their own problems. From this very fact derives their greatest fascination. To other artists and to all those for whom there is not only interest, but even excitement, in seeing an idea take form, or a mood given expression, good drawings have a constant appeal. They have the virtues of freshness, immediacy and utter honesty. In them banality, empty cleverness or mere trickery can have no place. Like architects' plans they are usually the basis for erections in a more substantial material but they leave a freedom and a vibrance which ruled lines lack. Paradoxically drawing is both the very bones and foundation upon which great composition depends and the most subtle medium in which to capture the fleeting and the ephemeral.

"The last artists to draw with complete finality of stroke and a nearly pictorial translation of the visual idea were those XIVth century Italian artists who drew with brush or silverpoint on paper or parchment prepared with a colored ground. The medium was an inflexible one. Once a fine brush or silverpoint has touched prepared ground, no alteration can be made. Yet the exactions of the medium proved no hindrance to the artist, judging by the few surviving Trecento drawings, of which the School of Giotto 'Martyrdom of a Saint' (loaned by the Pierpont Morgan Library) is among the finest and most precious. Like the others of similar technique this drawing has, although small in size, a quality of monumental simplicity and dignity. So clearly did its creator comprehend his own inner vision that he was able to translate it into light and shadow, mass and movement, with neither hesitation nor change.

"Nowhere is it more clear than in their drawings that it was problems of form and volume, of mass and movement, of balance and harmony, which preoccupied the keen minded experimental Florentine artists. In Leonardo was concentrated every variety of interest and experimentation known to his times. His analysis of the human body, his studies in perspective, his use of foreshortening are all typically Florentine. Few drawings could combine more of these interests than the small drawing by Leonardo of 'Horse and Rider' (from the collection of John Nicholas Brown). It is in the medium referred to above



"FIGHTING NUDES"

By POLLAIUOLO

Loaned by Paul J. Sachs to the exhibition of Master Drawings opening January 2 at the Albright Art Gallery in Buffalo

as inflexible: silverpoint on prepared paper. In the marvelous left hand of Leonardo, however, the silverpoint became an instrument of grace and delicacy; he used it with a fine light touch to define firm, curving contours. Here horse and rider come forward in a single united rhythm, so vividly and with such beauty of motion that one forgets the limits of the page, and all the problems of anatomy, foreshortening, form and movement which Leonardo has solved.

"Leonardo learned much from his great Florentine predecessor, Pollaiuolo, who could encompass violence, power and action in single unbroken contours ('The Fighting Nudes,' loaned by Paul J. Sachs). He taught much to Fra Bartolommeo, not in vigor, nor movement, but in the qualities of delicate line and intimate emotion ('The Madonna and Child with Kneeling Angel,' from the Paul J. Sachs collection).

"The fundamental difference between the Florentine and the Venetians is made clear in their drawings, which are almost diametrically opposed in intention and technique. Where the most constant desire of the Florentine was to render form, the urge of the Venetian was to compose not only in color but in light. Even in Venetian XVIth century figure drawings where soft

black crayon moulds rhythmic contours one becomes aware of the light and air which surrounds the figures spirit and an almost passionate energy, and in which they have their being. In Venice in the XVIIIth century the quality of light and shadow became a theme itself, as in the brilliant Guardi landscape 'Palace on the Brenta' (loaned by Mrs. Murray S. Danforth). The white light which floods the innumerable drawings of the last great Venetian, Giovanni Battista Tiepolo, is often so dazzling in its brilliance that it is difficult to believe the effect has been obtained by the simple means of brown or golden wash on white paper.

"The medium of pen or brush with a warm brown or rich golden wash has long been a favorite one for it lends itself to many felicitous uses. Before it became the popular drawing medium in Venice in the XVIIIth century it had been used by Claude and Poussin in Rome in the XVIth. Claude used it with an ease that is pure magic. Within its narrow color range he could command the subtlest variations of tone. Under his brush depth and distance, air and space opened out over landscapes of arcadian calm and classic serenity. Poussin's drawings reveal him as a dual personality. To those who know only his marvelously ordered compositions in which the figures are almost

like symbols in their classic impersonality, his drawings must come with the surprise of discovery. In them is a fiery Often, as in 'The Death of Hippolytus' (from the Pierpont Morgan Library), he used wash for the dramatic modeling of form and the quick expression of emphasis, energy and action.

"Fragonard learned how to use wash in Italy. His early landscapes, which are less magnificent but more vivacious and more artificial than Claud's, have a sharp, clear light ('Villa Boncompagni — Ludovisi,' loaned by Philip Hofer). When he returned to Paris, the sharp divisions of light and shadow faded and, like the light in which he moved, his landscapes became suffused and filtering.

"By far the greatest number of Rembrandt's drawings are in pen and wash. Rembrandt used both the pen and the brush broadly and boldly and yet with stenographic economy. More than any other he understood the infinite capacities of a single line. He has no rival in reducing a theme or figure to its last possible simplicity and yet in that final reduction giving it a power of rich suggestion; just as he has no rival in dramatic sense and psychological insight. A few angular lines and three strokes of the brush and we have two unforgettable studies of a 'Woman Asleep' (from the Pierpont Morgan Library) which has in it the quintessence of repose and relaxation. Or with the brush alone he creates a mood of terror and fascination which arouses in us all the hidden memories of those who bargain with death.

"Dürer and Holbein, the two great masters of German art who lived a century before Rembrandt, would have understood both his intent and his methods as they would have relished his treatment of the theme 'Death and the Miser' (loaned by Joseph E. Widener). Like most northern artists of their time, their fancies had played with the same fantastic theme. The real and the fantastic are often curiously blended in the work of German artists with the result that their grimest fancies are weirdly realistic. At its best their realism is tempered by rigid selection. Holbein's 'Leper' (loaned by Paul J. Sachs) with his haunting sombre, reproachful eyes and his nearly tremulous mouth is rendered with all the implications of suffering but no superficial forcing of the theme. The soft, warm tones of colored crayons and wash have a quality of beauty which helps maintain the aesthetic balance. Dürer's drawing of the 'Venetian Gentleman' (from the Pierpont Morgan Library) is a study of structure and texture. For textures the Northerner has

an inborn feeling, but of the Northerners Dürer is almost alone in his grasp of fundamental structure and plastic relations as the Italians understood the two terms. In addition to firmness and strength, Dürer has emphasized those characteristics in the Venetian which make us instantly realize his standing as a 'gentleman.'

"France, since the time of the Clouets in the XVIth century, has had a succession of portrait draughtsmen whose work has been distinguished by its perception, its elegance and its accuracy. Quesnel, Largillière, Ingres and Degas have had those qualities in varying degrees. Curiously, it is the last, Degas, that keen and searching young man of the 'Self-Portrait' (loaned by John Nicholas Brown), more familiar to us for his studies of dancers and race horses than for his portraits, who is the real rival of the Clouets and the true inheritor of their tradition.

"Delicacy, grace, precision and elegance have ever been the distinguishing marks of the French School. They are essentially the qualities of the French XVIIIth century and its greatest draughtsman, Watteau. Veronese and Rubens were Watteau's artistic ancestors; the rustling, frivolous, witty society of Paris his milieu. His own poetic vision and complex sensibility transformed what he took from each into an art of exquisite delicacy and enchanting beauty. In his paintings we enter, through misty light, a world that has the same quality of unreality as faint, distant music. In his drawings Watteau used the 'trois crayons,' black, red and white, with such supreme skill that they alone would place him with the great masters. Only Degas has equaled—and that in a totally different world—his power to reveal character or create a mood through the casual gesture of a vivid hand, the movement of the head or the look in the eye.

"Parisian XVIIIth century society, drawn with such wit and sparkle by St. Aubin, vanished with the Revolution. The technique in which its artists had recorded its fads and fashions vanished as well. For a while the richness of colored crayons on buff or blue paper was supplanted by the simplicity of pencil on white paper, a medium which Ingres used with supreme skill and sensitivity. Then the prolific, changeable, experimental XIXth burst forth with its battle of classicism, romanticism, realism and impressionism. Technique and treatment became more varied and more changeable than at any previous time. The antique past was drawn upon for a new Classicism by David and Ingres, the Renaissance for strength

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Brooklyn Holds Woodcut Exhibit Of Great Interest

The exhibition of woodcuts from the collection of the Brooklyn Museum, now on display in the print gallery of that museum, like the exhibit of etchings shown there last month, centers about a group of prints in color. Among these are seven by Ernest W. Watson, three by R. Ruzicka, two by Herbert Curshimer, and one each by Morley Ketcher, Gustave Baumann, Carl Olaf Petersen, Max Weber and H. K. Stabell. Notable among the woodcuts in black and white is a group of ten by Paul Gauguin. Fifty-five prints in all give a representative survey of the work of American, British and Continental artists.

It is interesting to observe that whereas in black and white the medium has led to several manners of expression distinctly peculiar to the woodblock, the effects in color lean heavily on the technical effects of painting in water color, gouache and even oil. The current exhibit of reproductions in color of famous paintings, on display in the Library Gallery of the Brooklyn Museum, includes characteristic masterpieces of the XVth to XIXth centuries. The XVth and XVIth centuries are represented by Lorenzo di Credi, Hieronymus Bosch, Quentin Massys, Titian, Giorgione, Holbein, Pieter Brueghel and El Greco. The XVIIth century group includes Rubens, Velasquez, Rembrandt and Vermeer, the XVIIIth Canaletto, Reynolds and Raeburn.

Turner, Courbet, Puvis de Chavannes, George Inness, Whistler, Cezanne, Renoir, Gauguin, Van Gogh and Matisse comprise the generous representation of the XIXth century group. The collection illustrates the development of landscape and portrait subjects but is intended primarily to show progress in fine color reproduction.

The quality of recent reproductions, illustrated for example in the several Van Goghs, gives at the normal distance from which one views a painting the illusion of actual paint and canvas. There is no longer any reason why a person of limited means should be ashamed to hang a fine reproduction on his walls, nor any reason why inferior reproductions displayed in art shops innocent of art should ever be seen again.



"THE FLATS"

By ALISON MASON KINGSBURY

Included in the forty-fourth annual exhibition of the National Association of Women Painters and Sculptors opening at the American Fine Arts Building on January 2

Chicago Announces Purchases

(Continued from page 3)

Delacroix, when Bonington was in France, made a version of the same subject. The picture was purchased through the Simeon B. Williams Fund.

With the interest in Early American landscape fully revived, Neagle's "View on the Schuylkill" acquires a new interest. It is one of the few paintings by this artist which is not a portrait or genre piece. Compared to many examples of the Hudson River School, it is far broader in handling and feeling. It was painted in 1827. The Friends of American Art purchased the picture for the Institute.

"Portrait of a Young Woman" by Pieter Dubordieu is a charming head and shoulders of a young Dutch girl, executed about 1635 by this master, whose delicately designed and painted works, few in number but high in quality, have earned him the title of the "French Vermeer." Born in Touraine in 1609-10, Dubordieu went to Amsterdam and Leyden where he came under the influence of Rembrandt. The portrait was formerly in the Stephen von Auspitz Collection, Vienna, one of the most distin-

guished of Viennese collections. It was acquired through the Wilson L. Mead Fund.

The sixth painting is an interesting example of the baroque period, a "Resurrection" which Dr. Hermann Voss of the Kaiser-Friedrich Museum, Berlin, places in Rome, close to Caravaggio and the year 1690. Though various names like Orazio Gentileschi, Manfredi, and Valentin de Boulogne have been proposed, Dr. Voss is not yet willing to attribute the work to any of these. Against the dark background, sculptural figures in white and bright blues and reds are revealed in a strenuous, active design that is to become so typical of the XVIIth century. This picture was bought from the A. A. McKay Fund for the Munger Collection. Since the Institute lacked typical Spanish still life and as it is anxious to illustrate as fully as possible the sequence of pictorial types, it was glad to find so excellent an example as the "Chestnuts in a Basket" of the School of Zurbaran. Especially handsome is the simplicity of the design, the typical Spanish reliance on black and white patterning and sustained relation of rich, brown tone, discovered in the chestnuts themselves, and repeated throughout. It was acquired for the Munger Collection from the A. A. McKay Fund.

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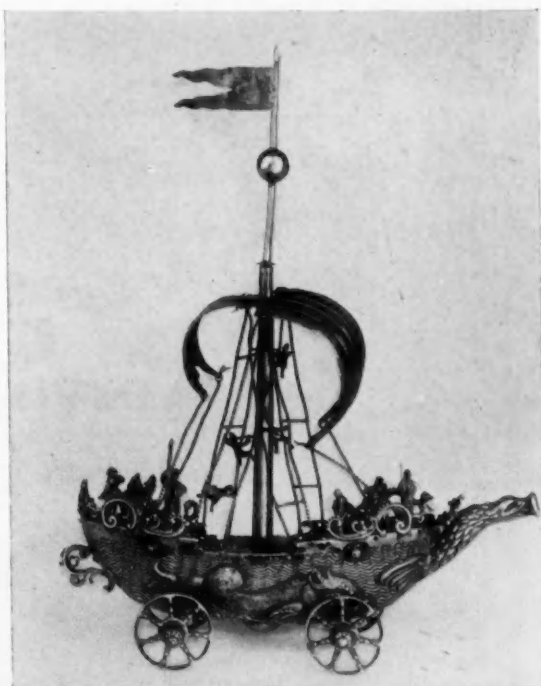


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Metropolitan Museum Acquires Fine Pieces of Sung Pottery

The acquisition of Sung pottery from the Shepard K. de Forest collection by the Metropolitan Museum is the subject of an excellent article by Pauline Simmons in the December *Bulletin* of the Museum. Although it is impossible to reprint this article in its entirety, we are certain that our readers will be interested in the following excerpts, which contain much valuable material on both the origins and the history of Lung Ch'üan and ying ch'ing wares:

"For over a decade the Museum has had as distinguished loans a number of fine pieces of Sung pottery from the collection of the late Shepard K. de Forest and Mrs. de Forest. Owing to the dispersal of this carefully selected group, it has recently been our privilege to purchase fifteen pieces—twelve of the type known as Lung Ch'üan celadons and three of ying ch'ing ware. This brings the Museum collection of Lung Ch'üan celadons to a total of twenty pieces (not including a magnificent vase on loan from Mrs. Samuel T. Peters), a group which is rivaled only by the collection of Sir Percival David in London. We do not know exactly the extent of the collection of Lung Ch'üan celadons in the Top Kapu Serai (the old palace) in Istanbul, but Mr. Bosch Reitz in notes made for Mrs. de Forest spoke of this Sung ware as 'a small number of very choice pieces, mostly vases.' Aside from several pieces in Japan which should be mentioned specifically because of their superb quality, the rest of the Lung Ch'üan cel-

adons are sparsely scattered by twos and threes throughout China and in shops, private collections, and museums of the West, and they would probably total little more than the sum of the collections mentioned. Even more rare than the Lung Ch'üan celadons is the ying ch'ing ware, and the three examples from the de Forest collection, probably the most distinctive types ever seen in this ware, give us a total of seven pieces.

"Mr. de Forest was a pioneer collector of Lung Ch'üan and ying ch'ing potteries, which first began to come on the Western market in 1914 or 1915 from newly discovered tombs in China. The supply was very limited and by 1919 was completely exhausted. During this period Mr. and Mrs. de Forest devoted themselves to the acquisition and study of these rare and comparatively unknown potteries. They had to depend largely on descriptions translated from Chinese encyclopaedias and literary sources and the assistance of two or three Western scholars interested in ceramics, the latter having almost nothing to work from since the actual wares had not up to this time been available either in China or in the West. Mr. Hobson's exhaustive book, *Chinese Pottery and Porcelains* (published in 1915), included a cautious chapter on the Lung Ch'üan ware but almost nothing about the ying ch'ing. In spite of this serious handicap Mr. de Forest managed to assemble a collection of Lung Ch'üan celadons which un-

til recently has been absolutely unique in both extent and quality.

"The studies of this ware published during the last ten or twelve years have brought to light a great deal of new and valuable material but have left many important points still in the conjectural stage. Lung Ch'üan, from which the ware derives its name, is a town in the southwest of Chekiang province. The originator of the pottery was the younger of two brothers named Chang, the elder being famous for his

manufacture of Ko porcelain. The base of the celadons produced by the younger Chang was a paste of whitish or stone-gray color. Where the paste was exposed to the heat of the kiln without glaze protection, that is, on the foot and sometimes on the lip, it shows a red or brownish tone due to the oxidation of the iron in the clay. The glaze on the Sung celadons varies in color from pale blue through shades of green to gray. The soft sea green is generally conceded to be the most pleasing from

an artistic point of view, and this was the shade Chang the Younger strove to achieve. Judged by monetary values, the blue tone is apparently the most sought after, and we find this color on the celebrated pieces in Japan. The blue tones were probably produced by adding a trace of cobalt to the glaze before its application, and the greens by adding ferruginous clay, although the presence of iron in the paste itself may have assisted in producing the green color. Whatever the shade, the rich soft texture of the glaze was always constant, and this texture the later potters of China have never been able to imitate successfully. The Sung celadons are charmingly simple in form and are of such sturdy construction that they have survived through the centuries with much less damage than is usual with early wares. Many of them are decorated with great effectiveness, but frequently we find pieces which depend for their beauty on glaze and shape alone, sometimes with a controlled crackle in the glaze. The different kinds of decoration employed will be noted in the discussion of specific pieces.

"In grouping the celadons by color it must be remembered that the classification is approximate only, since no two pieces appear to be exactly the same shade when standing side by side. Eight pieces of the collection are sea green; two belong to the blue-green classification, though with a good bit of variation of shade; and the two remaining pieces go off into gray-green in one instance and an unusual olive brown in the other. . . .

"We come now to the three pieces

(Continued on Page 10)



LUNG CHUAN
CELADON JAR
SUNG
DYNASTY

This specimen with
peony decoration is
included in the
group of Chinese
pottery from the
Shepard K. de
Forest collection,
recently acquired
by the Metropolitan
Museum of Art.

Photograph courtesy of
The Metropolitan
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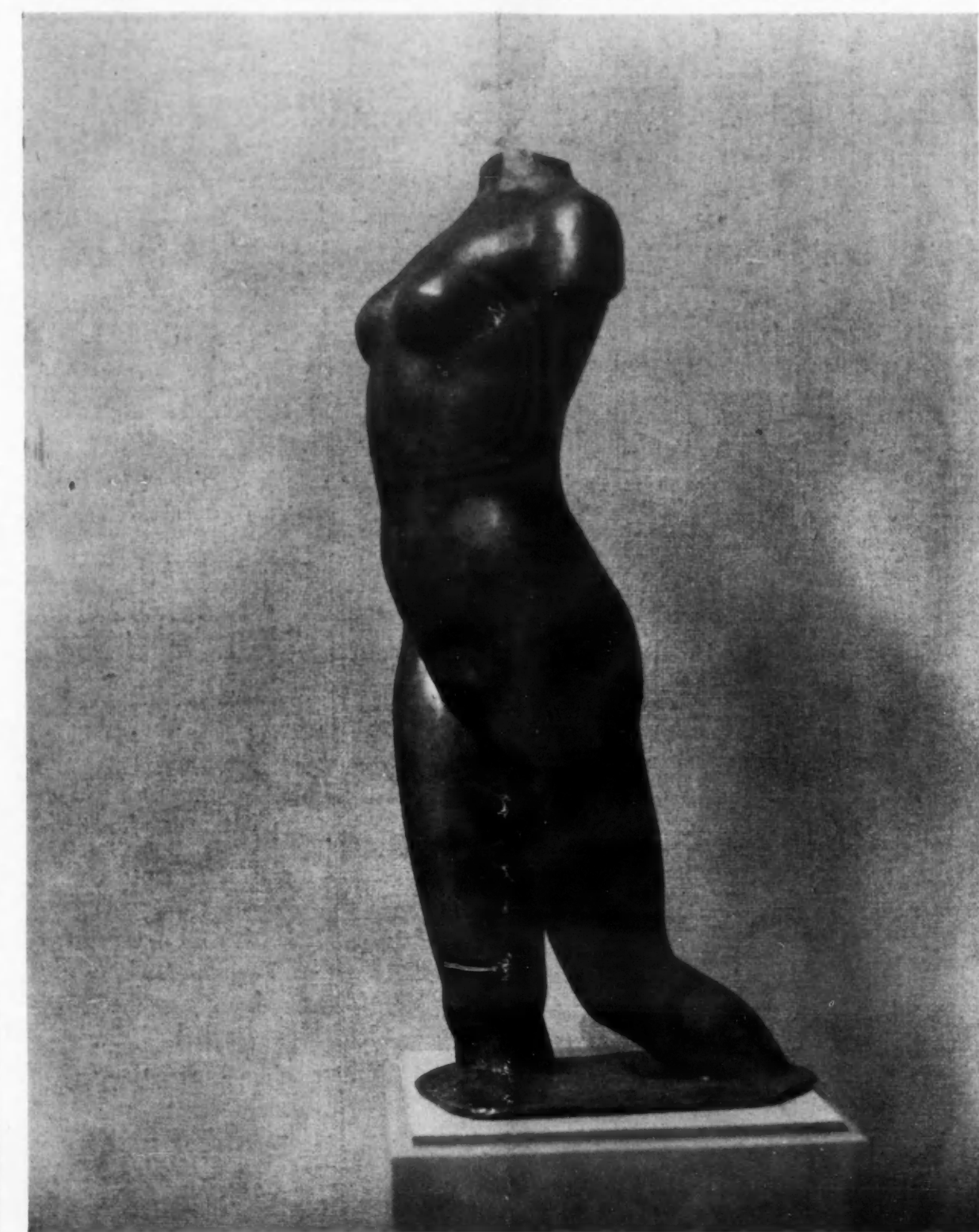
MUSEUM HOURS

Modern museum development in America is attended by some anachronisms. In so many ways it has been so rapid and progressive as to leave European institutions far behind; in others it lags behind in the most inexplicable fashion. We will, for a moment, set aside questions of perhaps more major importance to concentrate on the strange phenomena of museum hours.

Behind the many differences that distinguish American museum technique and practice from that of Europe lies the conception that the fundamental function of the museum is to serve the people. Many European institutions actually perform this service, but it represents a movement away from the original intention, and not much is said on the subject. It is, as it were, an accessory to the original purpose of piling up historical art material, which the scholar for a long time was the only one to appreciate. In America, however, we talk a great deal of the mission which the museum has toward the general public and promulgate elaborate systems of service which are in themselves undoubtedly a great step forward. Nearly every visitor from Europe is much struck by this work and count it a primary glory of the country.

But when we come down to realities, we find that in the majority of cases only some ten per cent of the waking hours of the working person are available for museum culture. This is an optimistic figure, since many people, among them those working in department stores, do not get Saturday afternoon holiday. Even for those who are free then, outdoor exercise, shopping and domestic pursuits must necessarily compete with the museum. Such a state of affairs is manifestly ludicrous in face of the time, thought and words that go into a consideration of the needs of just this element of the public that is most affected by the present hours.

True, Newark led the way by opening



TORSO (1910)

Included in the Fifth Anniversary Exhibition of the Museum of Modern Art

By MAILLOL

the museum every Monday evening, until straitened finances induced the municipality to cut down on this enlightened procedure. The Museum of Modern Art still proves the efficacy of the measure by receiving throngs of visitors on the evenings that it is open. But as far as we are aware, and we would like to be corrected, these two institutions are exceptions to the rule in this country.

The result is that the Metropolitan Museum of Art is so crowded on Saturday afternoon and Sunday that it is extremely difficult to get a glance at the art, let alone an opportunity to study. Further testimony as to the need of extended opening hours is to be found in the eagerness with which the evening concert audiences at the same institution eagerly grasp the opportunity to see the collections in the forty-five minutes that remain before closing.

Strangely enough it is from Europe that we hear increasing reports of exhibitions being open to the public in the evening, to wit, the one of Midland Art Treasures recently held in the Birmingham Art Gallery, England. In London the Victoria and Albert, always a popular museum, has for years been open several evenings a week; and now the new director of the National Gallery, Mr. Kenneth Clark, makes a strong recommendation to the trustees to initiate the same practice.

There are certain occasions upon which in some museums special groups of people have access to the collections a few evenings during the year, but

these are not enough to constitute a talking point. There is no doubt that a primary consideration of the moment is to find some way in which it will be possible for every museum to open in the evening at least once a week, even if it means remaining closed in the morning and changing the working hours of the staff for that day.

IT SEEMS THAT

We learn from *The Museum News*, which seems to have a particularly lively issue this fortnight, that "Cyril Kay-Scott, director of the Denver Art Museum, has resigned in order to move to a lower altitude." *Aesthetic, or geographical, we wonder.*

England is taking an interest in the American art scene. *The Times* of London, always a pioneer in cultural fields, has engaged Philip Hendy, late curator of painting in the Museum of Fine Arts, Boston, and now director of Leeds Art Gallery, to write a series of four articles on the museums of this country. We are told that these "show the important place these American galleries now occupy in the study of European art." This renewal of cultural relations in the fine arts seems to be becoming as much a part of British policy as is their current pact with Russia, so long alienated from the favor of His Majesty's government.

The first of Mr. Hendy's articles, pub-

lished in *The Times* of December 5, deals, necessarily in summary fashion, with the Metropolitan Museum of Art, special reference being paid to the Italian paintings. Among the matter-of-fact comments on this institution we find, "the painting galleries of the Metropolitan are comfortless in fact and in appearance, but they are well lit." Of the modern French school, the writer remarks, with justice, "Beyond Cezanne the Metropolitan does not go." It is painfully obvious that Mr. Hendy does not read *THE ART NEWS*, since in listing the other art institutions of New York he remarks "the Whitney Museum of American Art is for the moment closed." Illustrations of important paintings in the collection are also shown. The second article, which appeared on December 6, is devoted to the museums of New England and Massachusetts. The Museum of Fine Arts, Boston, comes in for primary attention, with passing references to the Fogg, Fenway Court, Worcester, Smith College, New Haven and Hartford museums.

The wave of nationalism swamping Germany today is having a practical effect in keeping dealers busy procuring German works of art for collectors still resident in their native land. The foreign visitor anxious to gain a personal acquaintance with famous works of art of non-German masters in German collections are astonished to find the rooms filled with native master-

pieces. After a patient survey, it is usual to receive a card bearing an address in Holland where those interested may find the bulk of the collection known to the outside world.

The new Central Park zoo and its P.W.A.P. decorations have sufficient aesthetic charm to rate a front-page story in the December 15 issue of *Museum News*. The old Neo-Gothic atmosphere of the General Grant period has apparently completely disappeared and we have instead a layout in the good old Mother Goose style. Although we have not yet found time to inspect the murals with friezes of animals, and the nice labels reading "E is for Elephant," etc., the project as a whole sounds extremely wholesome. Certainly this form of work must have cost us taxpayers far less than the grandiloquent project executed in one of the high schools where a whole bevy of research workers were kept happy and busy gathering material on "The Influences of Art on Mankind."

C. R. W. Nevinson presented a picture to an art gallery. The title was "Any Wintry Afternoon in England" and the art gallery committee promptly asked the names of the teams playing football in the picture. From the colors of the players' shirts, the committee could not tell. To which the artist replied, "I know nothing about the teams at all. I do not know the Christian name or surname of any member of the teams—not even the goalkeeper. If you look closely into the picture you will see a goods train. I do not even know where that goods train is going to or coming from. If you look more closely still you will see a factory. I do not know who the owners of that factory are, and I most certainly do not know what dividend they declared last year." This was culled from the *Manchester Guardian* and from across the waters we salute Mr. Nevinson.

In spite of all hopes to the contrary, the pre-Raphaelites still seem to be holding their own in England. The Southampton Corporation has acquired the famous "Perseus and Andromeda" series for the gallery which is shortly to be erected under the terms of the Chipperfield Bequest as part of the town's new civic center. The pictures, which were in the possession of Lady Violet Henderson, have, we learn from reliable London papers, been preserved for their native land, despite tempting offers from America. *The Daily Telegraph* states that "the figure at which she has parted with the series is considered in art circles to be most reasonable and generous."

The most enthusiastically copied features of the Minneapolis Institute of Arts are the period rooms. "Measured drawings of the paneling in the Queen Anne and Charleston rooms have been frequently taken," the *Bulletin* states, "and people are constantly inquiring about the beautiful finish of the pine paneling in the Georgian room. One woman had the Charleston dining room reproduced in her house, and another the fireplace and over-mantel. In the French rooms it is the furniture that is most often chosen for reproduction."

About ninety thousand people visited the exhibition of Art Treasures of the Midlands at the Birmingham (England) Art Gallery. Most of the leading art authorities in the country visited the show, which also attracted people from abroad, especially from Holland, Rome and Paris. It is said to have been the most interesting ever held in England outside of London.

GALLERY NOTE

James Saint Laurence O'Toole has recently become associated with the firm of Arnold Seligmann, Rey & Co., Inc. Mr. O'Toole became identified with the art business in London shortly after the war, and came to New York with the establishment of De Hauke & Co. Upon the absorption of that firm by Jacques Seligmann & Co., he continued with the latter concern and was active in their behalf in Europe, as well as in the United States.

PARIS LETTER

By Marcel Zahar

The Galerie des Beaux-Arts is reopening its "educative" cycle of exhibitions with the *Fauves*. This name was given to a group of painters exhibiting at the *Salon des Indépendants*, in or about 1904; its origin is ascribed to an anonymous visitor who was heard loudly exclaiming: "*Voici la cage des fauves!*" Amongst the "wild beasts" who so greatly shocked his susceptibilities were Henri Matisse, Derain, Vlaminck, Marquet, Raoul Dufy, Rouault, Van Dongen, Camoin, Friesz, Manguin and Jean Puy. Truth to tell, when we recall the predilections of thirty years ago, the *cri de coeur* seems quite excusable; there was a certain "fierceness" about these artists, and their work was anything but "tame." They made no concessions to the prevailing taste, and, what was more, were apt under the stress of provocation to "show their claws."

Most of the *Fauves* received their training in the school of Gustave Moreau, a teacher of great personal influence and charm. Moreau was a thoroughgoing transcendentalist and conceived art in terms of almost militant idealism. "I do not believe," he said, "in what I touch or in what I perceive. I set my faith in what I do not see—in my feelings, and in nothing else. My brain and reasoning faculty seem to me ephemeral and of doubtful validity; only my inmost feelings strike me as permanent and indubitably real." It is obvious that these *dicta* made a deep impression on Rouault, Matisse, and Manguin, though they left Puy and Marquet—men of shrewd common sense—definitely skeptical. Presently, however, the ranks of the *Fauves* were swelled by the adhesion of Vlaminck and Derain, who came from the Châtou plains full of combative ardour; and, later, they were joined by the genial big-bearded Dutchman, Kees van Dongen, who took Paris by storm.

It must be admitted that Gustave Moreau's recipe for art—the stuff of dreams and drifting clouds—provided rather unsubstantial fare for the young pioneers of a brave new art, and the accession of Van Gogh and Gauguin, with their full-blooded zest and lavish use of revolutionary color, must have proved a welcome relief. In fact it was from these two artists that the *Fauves* ultimately took their lead and drew their inspiration. To pure color they restored its lost prestige, and to emotion its intensity, turning their backs on Impressionism and *le modelé*. Not that they abjured Gustave Moreau's *credo*; like the rest of the group they "did not believe in what they saw," and proved it by dynamic color-pattern, like bursting starshells on the canvas. In their drawing, too, they were faithful to their "inmost feelings," and they gave each form a thick, emphatic outline.

In their quest of the "immanent principle," the *aura* of reality, the *Fauves* wandered far afield and blazed new trails in many hinterlands of art. But nearly always, however wide their explorations, they tended to draw together, guided perhaps by some self-defensive instinct, under the aegis of their standard-bearer, Van Gogh. Their vivid blues and greens and reds bear witness to their *fauvesque* violence, and they often seem to have painted—if the expression be permitted—with their heart's blood. For their revolt against Nature, against every form of "humanism," called for a certain ruthlessness towards themselves, a holocaust of sentiments. But they had courage, faith and talent—the qualities that serve an artist best when he is up in arms against established dogmas.

To each painter of the group the Galerie des Beaux-Arts has allotted a separate panel, and this method of presentation is most instructive. We can regard each panel as a chart or graph illustrating the evolution of the individual artist in respect of temperament and technique.

In his early phase Derain was the most aggressive of the *Fauves*; he assimilated, as it were, the substance of a landscape, metabolized it, and projected on to canvas an emphatic rendering of his vision. With the years his style lost something of its "wildness"; the *fauve* was growing tamed—



"WE GREET YOU, MARY"

Loaned by Mr. Adolph Lewisohn to the Fifth Anniversary Exhibition of the Museum of Modern Art

By GAUGUIN

though without diminution of his nerve and skill—by contact with the great masters. For a while he dallied with the art of Corot, and now, it seems, he is safely on his way along the classic highroad that leads towards the great museums.

Henri Matisse may be described as a *fauve de passage*; he explored several avenues with prodigious success before adopting a definitive direction. He scaled the heights of pure synthetic art, and composed symphonies of color which led directly on to modern decoration. Then, turning to the nude, he discovered in the human body curious anomalies and asperities of form—processes of the bony structure and pendant, pear-shaped breasts. Finally he turned southwards, to the Mediterranean coast, and peopled his canvases

with odalisques and mirages of the East.

The art of Marquet, that born "syntheticist," is obviously attuned to the key and tempo of Van Gogh, but he has given it gentler modulations and a kinder mood pervades his *motifs*.

Rouault is a "pure" artist, imbued with the mysticism of the Middle Ages; like a Father of the Church he castigates the ill-doers of his age, giving them monstrous forms, like reflections in a magnifying mirror.

Friesz has a most engaging calligraphy and is, in his way, the most civilized of the *Fauves*, while Raoul Dufy excels in wit and aptitude for decorative effects. Vlaminck was far and away the best sea-painter of the group.

Few, if any, of the other *Fauves* had Van Dongen's eye for personal beauty,

and it is not surprising that he was taken up by the Parisian *salons* and speedily accorded a permanent place in the ranks of French society painters, somewhat depleted since the great days of Boldini.

WOMEN TO HOLD ANNUAL ART SHOW

The forty-fourth annual exhibition of the National Association of Women Painters and Sculptors will open at the American Fine Arts Building, 215 West 57th Street, on the evening of January 2. Many distinguished guests of honor, including a number of museum directors and leading artists, will speak over the radio at the opening. At this time, prize awards totaling \$1100 in the field of sculpture, oil painting and watercolor will be announced by Jonas Lie, President of the National Academy. About two hundred and fifty canvases, one hundred and fifty watercolors and fifty pieces of sculpture have been submitted to the jury.

Some eight hundred artist members and two hundred associate members have worked earnestly for the success of this exhibition, which will be representative of the achievements of women artists throughout the country. The history of the organization, which dates back to 1889 when five women artists formed a plan for a woman's art club, is an interesting one and reveals in the constant expansion of its scope and activities, remarkable cooperation and enterprises.

The Jury of Selection for paintings, of which Josephine Gesner Raul is chairman, consists of: Alexandrina Robertson Harris, Sally Cross Bill, Rosina Boardman, Hilda Belcher, Marion Gray Traver, Bertha N. Briggs, Katherine Langhorne Adams, Dorothy Weir, Margaret Fitzhugh Browne, Eloise Howard, Marion MacIntosh, Gertrude Schweitzer, Elizabeth Curtis, Tony Nell, Alice Beard, Elizabeth Grandin, Elizabeth Cady Stanton, Isabel Branson Cartwright, Virginia Keep Clark, Florence Hubbard, Thelma Cudlip Grosvenor, Dorothy Eisner, Ruth Starr Rose, Margaret Huntington and Harriet Lumis. In the field of sculpture, Ellen Winters is the chairman of the Jury of Selection, on which Suzanne S. Farnam, Constance Ortmayer, Helen Journeay, Genevieve Karr Hamlin and Bernice West are also serving. The president of the organization is Mrs. Alexandrina Robertson Harris and first vice-president, Miss Margaret Huntington.

NEW LONDON

The exhibition sent by the Grand Central Art Galleries to the Lyman Allyn Museum in New London met with an enthusiastic reception, according to a letter from Clement Scott of Hartford, one of the Museum's trustees, to Erwin S. Barrie, manager and director of the Galleries. The attendance, drawn both from New London and the neighboring cities, has been unusually large and visitors have openly expressed their appreciation. Included in the exhibition were sixty-seven paintings, eleven watercolors and fourteen pieces of sculpture by leading artists of this country.

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PARIS

Metropolitan Gets Important Pieces Of Chinese Pottery

(Continued from page 6)

known as *ying ch'ing* ware. A general discussion of the origin of this type of pottery must be limited for lack of authentic information and, however brief, must still be largely conjectural. Theories have been brought forth from time to time that it belongs to the type of pottery known as Ju, a ware made at Ju Chou in Honan of which no positively identified examples have survived. None of the available descriptions of this ware seem to fit the type popularly known as *ying ch'ing* (shadowy blue). On the other hand, there is a type of Sung pottery known from literary sources as Ch'ai yao which as described would appear to be very like the *ying ch'ing* ware, if not identical. This was made at K'ai-feng Fu, or Ch'eng Chou, in the province of Honan and got its name from the family name of the Emperor Shih Tsung, the last of the Five Dynasties emperors, so that if our theory is correct the *ying ch'ing* ware is just a shade earlier than Sung. In the T'ao Shuo the Ch'ai yao is described 'as blue as the sky after rain, as clear as a mirror, as thin as paper, and as resonant as a musical stone of jade.' More practical descriptions of the ware from Chinese sources say that it has a translucent, white sugary body and a bluish white glaze tending to a more pronounced blue in the indentations. Since these descriptions come so close to the *ying ch'ing* and do not fit any other known type of Sung pottery, we offer this possibility for further study...."



HEAD OF GENERAL HUGH JOHNSON By REUBEN NAKIAN
In the Downtown Gallery show "Practical Manifestations of American Art"

College Art Gives Numerous Awards For Student Works

The College Art Association has announced the prize-winning exhibits from the Third Biennial Exhibition of Student Work which has been on view at the art galleries of the Squibb Building. The exhibition closes today. The awards are as follows:

OIL PAINTINGS

JUDGE—DR. A. PHILIP McMAHON, NEW YORK UNIVERSITY

MUSEUM SCHOOLS

1st prize—"Ballet" by Claude E. Leet, Art School, John Herron Art Institute.

2nd prize—"Begonia" by James Roth, Kansas City Art Institute.

1st honorable mention—"Landscape with House" by Vester Wesley, Cincinnati Art Academy.

2nd honorable mention—"Hollywood Hills" by Ruby Rowland, Kansas City Art Institute.

COLLEGES AND UNIVERSITIES

1st prize—"Figure Composition" by Mary Eichenbach, University of Washington, Seattle.

2nd prize—"Portrait" by Allen Hermes, Syracuse University.

1st honorable mention—"White Callas" by Ruth Beatty, Skidmore College.

2nd honorable mention—"Still Life," Wellesley College.

WATERCOLORS

JUDGE—EMIL HOLZHAUER

MUSEUM SCHOOLS

1st prize—Original Mural Composition by Hester Tom, Toledo Museum, School of Design.

2nd prize—Composition by Ed Sewall, Museum Art School, Portland, Oregon.

COLLEGES AND UNIVERSITIES

1st prize—"Brown Rhythm" by Ted Parmalee, University of Illinois, Urbana.

2nd prize—Watercolor by Eleanor Weinstein, Smith College, Northampton, Mass.

1st honorable mention—"Valley" by Frances Thompson, State Teachers College, Indiana, Penna.

2nd honorable mention—"House" by Wilbur Wright, Cincinnati Art Academy.

DRAWINGS AND BLACK AND WHITES

JUDGE—ELMER ADLER, PRESIDENT OF PYNSON PRINTERS

MUSEUM SCHOOLS

1st prize—Cartoon by Will H. Hunt, John Herron Art Institute, Indianapolis.

RECENT AUCTION PRICES

LORENZ ET AL. FURNITURE

American-Anderson Galleries.—The sale of fine furniture, rugs, and notable English silver, the property of the estates of the late Rose H. Lorenz and Ella Hamilton van Liew, together with property from other estates and collections, held on December 18 and 19, realized a grand total of \$33,180. We list below the high prices obtained in the dispersal:

292—Fine George II silver tea kettle on stand with lamp—Thomas Whigham, London, 1744; M. G. Macy \$500
309—"Tete de Jeune Fille"—sculptured marble head—Auguste Rodin—French: 1840-1917; Louis J. Marion, agt. 3,050
367—Duncan Phyfe carved mahogany three-part dining table—American, circa 1815; Ginsburg & Levy 800
393—Pair Persian gold- and silver woven silk rugs; Henry J. Wyatt 660

2nd prize—Photographic Composition by Hugh Carey, Dayton Art Institute.

COLLEGES AND UNIVERSITIES

1st prize—Composition by Helen Shrove, San Diego Teachers College.

2nd prize—"Railroad Crossing" by James Noecker, University of Illinois, Urbana.

1st honorable mention—Composition by Willabee Brodie, San Diego Teachers College.

2nd honorable mention—Perspective by Mary Shryock, Florida State College for Women in Tallahassee.

TEXTILE DESIGNS

JUDGE—DR. WILLIAM H. DOOLEY, PRINCIPAL, TEXTILE HIGH SCHOOL

MUSEUM SCHOOLS

1st prize—Design for Textile by Breuer, Museum Art School, Portland, Oregon.

2nd prize—Design for Textile by Gilbert, Museum Art School, Portland, Oregon.

COLLEGES AND UNIVERSITIES

1st prize—Design for machine printed cotton III (no name), Syracuse University.

2nd prize—Textile Design by Jessie G. Hunter, State Teachers College, Indiana, Penna.

1st honorable mention—Textile Design by Mary Broas, Skidmore College.

2nd honorable mention—"The Fair" by Wanda Edmonds, University of Kansas, Lawrence.

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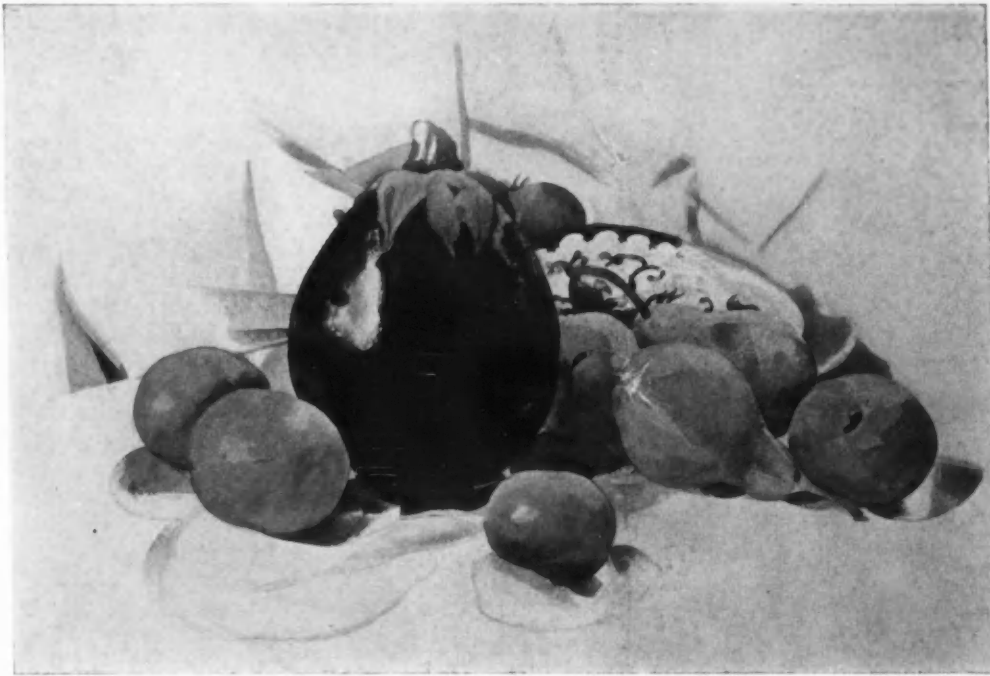
AROUND THE GALLERIES

By JANE SCHWARTZ

With thoughts turning towards the religious aspects of the season, the Ferargil Galleries have arranged an exhibit revolving about the theme of the Madonna and Child. The principal emphasis is upon Gothic sculpture and there are several interesting examples ranging from the XIIIth to the XVth century. In contrast, modern craftsmanship is represented by Jose de Creeft. The paintings include a Frankish Thuringen center piece of the XVth century, an Italian primitive and other works by such masters as Andrea Previtali, Domenico Panetti, etc. Lauren Ford's contemporary interpretation of St. Francis naturally stands out strikingly amidst these works of past ages.

An entirely different frame of mind is evidenced by the Knoedler Galleries, which indulge in a very charming seasonal anachronism by showing decorative flower paintings. These XVIIIth and XIXth century works of English and Dutch schools delight us as always with their frank realism and shrewd perfection of botanical detail. Drops of water and veins of leaves, meticulously painted, are only a few of the details indicative of this passion for earnest observation. Among the masters of detail and texture on view are J. B. Callet, d'Hondecoeter, Cornelis van Spaendonck, Christian van Pol, Jan van Huysum, Rachel Ruysch and Jan van Dael.

The remaining group shows include the Brooklyn moderns, an energetic society which originally exhibited at the Plymouth Institute and which the Fifteen Gallery is attempting to reorganize. Kuniyoshi and Hopper were erstwhile members and at the present



"EGGPLANT AND TOMATOES"

By DEMUTH

Loaned by Phillip Goodwin to the Fifth Anniversary Exhibition of the Museum of Modern Art

time Peppino Mangravite enjoys special critical acclaim. A few of the Fifteen delegates include Agnes Richmond, Beulah Stevenson, Herbert Tschudy and Winthrop Turney are a part of this former revolutionary movement which now seems rather tame in its modern procedures.

University methods of art instruction and the resulting work by students is being shown in a large display at the Squibb Building, sponsored by the College Art Association. Oils, watercolors, graphic work and textiles are being shown by younger artists from New York to the coast and from Canada to the southern schools. The display is thus of especial interest in allowing the visitor to make a geographical survey of the work being

conducted in all sections of the country and in the evidence offered of the value of varying methods. Prizes have been bestowed upon the more talented students by a jury consisting of Philip McMahon, Emil Holzhauser, Elmer Adler and Dr. William H. Dooley.

Efficiency is the keynote of Letterio Calapai's exhibit at the Montross Gallery this week. His edible fruits, smellable flowers and touchable portraits are highly characteristic subjects of an artist who is fully equipped to transcribe sensory perceptions with a finished ease. In the process, a color perhaps dry and hard and an organization exempt from life and rhythm, unfortunately evolve. His two "Matisse's," one resembling the "Odalisque," the other a Nice conception, reveal an

ability at coordination that is not apparent elsewhere.

At the Delphic Studios, there are, as usual, three corners to the triangle. At one angle, Anthony Palazzo repeats his exhibition of the year before with a series of new paintings. The same preoccupation with masses rhythmically interweaving in dramatic color schemes is present. More energy and gusto mark the artist's recent work. A. Wayne Wilhelm achieves unity by creating color patterns which are repeated and contrasted throughout his composition. Form is unfortunately stamped out in this process leaving too great a concentration on color and color alone. Professor Charles J. Martin presents landscapes in a geometrical vocabulary. Although they are far

from being abstract, lines jutting out at all angles make these patterns a mathematical stereotype. A certain Burchfield decisiveness is there in the color. However, these watercolors tend to hit the eye too stridently.

There are two great self-press agents of the week, one, of course, presiding at the Julien Levy Galleries. Pavel Tchelitchew is certain not to be ignored, even if one dislikes his painting. His methods are both bizarre and outlandish with no essential care of sensitivity. As a remnant of his theatrical décor era, the color seems to glory in its lack of reticence. Added to this, legs and ears break out of the picture frame with constant repetition, removing all expressive quality from the distortion. A portrait of Helena Rubenstein studded with sequins again reveals the true showman. However, beneath these publicity snares, there is true ability with paint and drawing which is pitifully misused. In one room are a collection of paintings very similar to Picasso's "blue" period, which, through their utter sincerity, prove what can be done when the artist triumphs over the exhibitionist.

An artist is allowed entire freedom in expression, a fact which is oddly capitalized by Natalie Hays Hammond at the Marie Sterner Galleries. Consisting of portraits only, her conception of the essences of individuality is interpreted in terms of material objects. These stage portraits are not to be taken seriously either for their aptitude in characterization or intrinsic merit. In fact this rather silly tributary of surrealism renders Katherine Cornell most epically as a classical composite order with surrounding drapery and Noel Coward as a Cinderella coach, bathed instead of dashed in lavender. It would be a bit wearisome even if it were excellently executed, as it is not. However, with all the fads which nowadays are developing into serious art forms, there is no predicting but that Miss Hammond may be well received.

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"LANDSCAPE WITH A PROCESSION CROSSING A BRIDGE"

By CLAUDE LORRAINE

Loaned by the Pierpont Morgan Library to the exhibition of Master Drawings opening January 2 at the Albright Art Gallery in Buffalo

Paris Benefit Show Stresses Value of Subject Art

(Continued from page 3)

marked by sensitivity and genuine emotion, and, like Keats' *Grecian Urn*, each in its measure endows with immortality a radiant mood or moment. These canvases are not restricted to the presentation of a single object, like an insect mounted on a pin: each depicts an ensemble of objects—vases, flowers, chairs, etc.—all of which play their rôle in the episode which is the painter's "subject." Thus, too, we do not find a single figure holding the center of the picture, but a number of personages, acting and in movement; each faces wears an appropriate expression, each gesture is significant.

In the hierarchy of genre the picture with a theme has a definite superiority (assuming that a like talent has presided at its making) over the still-life or the landscape. Indeed, these latter may well be regarded in many instances as fragments taken from large-scale compositions, as *disiecta membra* and little more.

The XIXth and XXth centuries are represented by Delacroix, Ingres, Chassériau, Gérault, Guys, Deveria, Gavarni, Daumier, Carpeaux, Degas, Mary Cassatt, Corot, Renoir, Manet, Millet, Lautrec, Boudin, Bonnard, Vuillard, Maurice Denis, and Dufresne.

The cult of "pure" painting, care-

fully sterilized against all so-called literary sentiments, leads to sterility of thought. After the triumph of Impressionism a ring-fence was erected excluding all the other arts from intercourse with painting. There was general agreement with Walter Pater's theory that all art continually aspires to the condition of music—the most abstract and self-sufficient of the arts. The presentation of a subject or anecdote was banned as "literary," and that of movement as an encroachment on the art or choreography. Fortunately the younger artists of to-day no longer practise this esthetic puritanism, and have done away with the prohibitions which, like tariff walls, fenced in the art of painting from free commerce with the other arts. The exhibition at the Seligmann Gallery proves that our greatest artists did not disdain the portrayal of incidents of every day life. And thanks to their fidelity to life and nature, we can study and admire in galleries and museums characteristic scenes of the life and customs of earlier generations.

There is no doubt that, at a first glance of any given picture, the presence of a

definite theme—an anecdote, if you will—serves not only to help our understanding but to quicken the imagination. And as we discern in the Seligmann exhibition, it was generally some emotional experience, whether in real life or in the realm of the imagination, that inspired our artists to put brush to canvas. Theoretically it may be true that a "pure" painting never tells a story, that form and color should be self-sufficing without reference beyond them, but, in practice, this dogma always leads to separation from the vital interests of art, and, ultimately to sterility.

CINCINNATI

The A. B. Closson, Jr., Co., Cincinnati, Ohio, take pleasure in announcing the First Annual Closson Salon, an exhibition of paintings by Midwestern artists. This exhibition will be under the co-sponsorship of *The Cincinnati Enquirer* and will hang in the Closson Galleries from February 4 to February 10, inclusive.

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EDWARD BRUCE

Maps and Models Now on Exhibition At Grand Central

Scale models of Roman farms and shops, classic temples and ancient ships, maps, plaques, and war machines, built by emergency relief workers under the supervision of New York University were placed on exhibition on December 21 at the Grand Central Art Galleries, 15 Vanderbilt Avenue.

Everything in the exhibition has been made by workers of the New York University Cartographic Study Project begun in 1932 under the supervision of Professor Casper J. Kraemer, Jr., chairman of the Classics Department at Washington Square College. Since last January Professor Kraemer has conducted the project under the direction of Commissioner Hodson. The cartographic studies are designed for use and instruction in the public schools, museums, colleges and universities of New York City and State. Some needy engineers, artists, draughtsmen and artisans on relief are employed in the project, making it one of the largest organizations in the world for relief maps, models of classical buildings, and historical charts for educational purposes. The show will be open daily from 9:30 to 5:30 o'clock until January 4 to give taxpayers an opportunity to see what is being accomplished in one of the many Emergency Relief projects.

The show will be the largest exhibit of its kind in this country and will include a series of models of Roman shoemakers, carpenters, blacksmiths and potters about 170 B. C.; models of a typical Roman farm and kitchen for the same period; a classical plaque depicting the transmission of culture from Greece to Rome; a model of an Egyptian Rover Boat, 1500 B. C., and a structural model of the Roman Forum.

ARTIST FAMILIES IN JANUARY SHOW

For the first time in the history of art exhibits, two or three generations of well-known artist families will be featured side by side in an exhibit entitled "Creative Families in Art" to be held at the Annot Art School in the RKO Building, Rockefeller Center, January 4 to 23. Many leading American artists are exhibiting examples of their own work with the promising work of their talented children. In most cases the children's work is being shown for the first time—the ages of the children range from four years to twenty-one, and where the work of older children is shown its development over a period of years is illustrated.

The artists exhibiting are as follows: Peggy Bacon, Alexander Brook, their two children, and the artist parents of Miss Bacon; A. S. Baylinson and two daughters, nine and four and a half years of age; Sonia Brown and son; David Burluk, and David, Jr., aged twenty-one, whose work is shown in its development since he was four years old; James Daugherty and son; Werner Drewes, Mrs. Drewes and their children; Guy Pene DuBois, and daughter, aged twenty-one and son, seventeen; Lynn Fausett, Mrs. Fausett, and child; Emil Ganso and daughter; John D. Graham, Eleanor Gibson-Graham, and son, five and a half; Bernar Gussow and two children; George Grosz, Mrs. Grosz, and child; Annot and Rudolph Jacobi, nine-year-old daughter and son; William Zorach, Margaret Zorach, and daughter; and others.

There are also a series of flat maps, drawn and colored by hand, illustrating various periods in ancient history; models of Roman war machines for shooting arrows and stones; a series of relief maps of various European countries; a perspective view of Athens; a relief globe of the world; and special exhibits illustrating the making of relief and wall maps.

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The "Two Singing Boys" of Frans Hals, "River Landscape with Figures," by David Teniers the Younger, XVIIIth century British portraits, Barbizon School and other European works, including some Italian primitives, appear in a catalog of valuable paintings, collected by the late Charles Stewart Smith of New York City. These will be sold by order of the heirs, together with property of Olav Belsheim of Oslo, Norway, Mrs. Theodore C. Keller of Mattapoisett, Massachusetts, and Mrs. Mary D. Keresey of New York City, sold by their order, and of the late J. L. Ketterlinus of St. Augustine, Florida, sold by order of the executors, Clarence A. Warden, G. L. Bishop, Jr., and Walter Warner. The collection will go on exhibition today at the American-Anderson Galleries, prior to dispersal the evening of January 4.

Painted about 1629, the fine recorded Frans Hals, "Two Singing Boys," portrays at bust length the figure of a boy, with eyes directed upon the open psalm book held before him. He wears a black doublet and a tall black hat trimmed with feathers, beneath which his fair hair falls to his shoulders. Over his right shoulder is seen the head of another boy. This painting was shown at the Metropolitan Museum of Art, Hudson-Fulton Celebration, in 1909, and comes from the collections of Albert Levy, London, 1876; Baron de Beurnonville, Paris, 1881; E. Warneck, Paris, 1890. It has been described and illustrated in many works, including W. R. Valentiner's *Catalogue of a Collection of Paintings by Dutch Masters of the Seventeenth Century (Hudson-Fulton Celebration)*, 1909, and Dr. W. Von Bode's *Frans Hals, His Life and Works*, 1914; recorded and illustrated in Valentiner's *Frans Hals (Klassiker der Kunst)*, 1921; described in C. Hofstede de Groot's *Catalogue Raisonné of the Works of the Most Eminent Dutch Painters of the Seventeenth Century*, 1910; recorded in E. W. Moes' *Frans Hals, Sa Vie et Son Oeuvre*, 1909, and Franz Dülberg's *Frans Hals Ein Leben und Ein Werk*, 1930; and has been engraved by Champollion. It measures 23 1/4 inches in height and 19 1/2 inches in width and is one of the Smith paintings, as is the luminous "River View" of Jan Van Goyen, signed and dated "1660." Another example by this Dutch painter of the XVIIth-XVIIIth centuries is his "Landscape with Figures."

The tondo, "River Landscape with Figures," by David Teniers the Younger, is outstanding in the Flemish group. Painted on copper, 16 inches in diameter, signed "D. TENIERS, f." and dated "1646," it has been shown at the British Gallery, London, 1828, and the Royal Academy Exhibition of the Works of the Old Masters, 1875; and has been in the collections of Lord Heyterbury, Heyterbury, Bath, and the Galerie Sedelmeyer, Paris, 1890, before it was acquired by Mr. Smith. It has been described in Smith's *Catalogue Raisonné of the Works of the Most Eminent Dutch, Flemish and French Painters*, 1831, Part III, and in Dr. Waagen's *Art Treasures in Great Britain*, 1858, Vol. IV. Another Flemish XVIIth century work is the "Tavern Interior" of Adriaen Brouwer. Earlier Flemish work includes a "Madonna and Child" by the Master of the Death of the Virgin, painted about 1525.

Among the other early religious works are a Pietà attributed to Carlo Crivelli, a "Madonna and Child with Angels," attributed to Bernardo Daddi, and "Holy Family with the Infant St. John," by Andrea del Sarto; all three the property of a private collector of New York City. The first two have passed through famous Italian collections and the del Sarto is accompanied by a manuscript certificate by M. Giulio Cantalamessa, Director of the Borghese Gallery, Rome, dated "Rome, Dec. 20, 1923," attesting its authenticity. There



"EQUESTRIENNE"

By TOULOUSE-LAUTREC

Loaned by the Rhode Island School of Design to the exhibition of Master Drawings opening January 2 at the Albright Art Gallery in Buffalo

is also an "Annunciation" by the Master of Liesborn, Westphalian, about 1510.

Corot, Daubigny, Millet and Harpignies are among the Barbizon School painters represented. Corot's "Dante and Virgil," one of the Keresey pictures, has passed through the collections of Daniel Cottier, Esq., Paris, 1868, and James S. Inglis (Cottier & Co.), dispersed at the American Art Association in 1909, and it appeared in the exhibition of the Copley Society in 1908. Corot's landscape, "Batelier au Bord d'un Etang," was purchased from the artist by Goupil. Daubigny is represented by three signed works, "On the Seine," dated "1879," "Paysage Normande" and "River Landscape." Millet's vigorous "Head of a Boy" is signed "F. M." Among other XIXth century French paintings appear Cazin's "Moulin à Vent," the "Moroccan Marine" by Felix Ziem and Fromentin's Arab scene, "The Chase." The "Two Roses in a Vase" of Manet, from the collection of Mme. Manet, by whom it was given to M. Pietro Romanelli, has appeared in the Exposition d'Art Français des Cent Dernières Années, Paris, and at the Burlington Fine Arts Club, London, 1922. It is inscribed "Peint par mon mari, Veuve Ed. Manet." "Le Petit Gill" by Thomas Couture was especially painted for Mr. Smith. Nattier's three-quarter-length portrait of Comtesse de Parabere has passed through important foreign collections and is one of the Belsheim pictures.

A Romney and a Gainsborough appear in the British XVIIIth century portraits. The former depicts "Mrs. Charlotte Williams" as an attractive young woman with full powdered coiffure and was purchased from the descendants of the family. It has been described and illustrated in C. Sedelmeyer's *Catalogue of the Second Hundred of Paintings by Old Masters*, 1895, and described in Ward and Roberts, *Romney*, 1904, Vol. II. Gainsborough's "Portrait of a Gentleman in a Green Coat" shows the sitter at waist-length, painted within an oval. Both of these are from the Smith collection. In the field of American portraiture appears a bust-length likeness by Gilbert Stuart of William Miller, Esq.

Also in the American group is Blake-lock's "Moonlight," in which the foliage of a large oak tree in the foreground

is sharply etched against the brilliant light of a full moon. Other XIXth century works include Schreyer's "Arab Warrior" in scarlet and white robes, mounted upon a black charger, and "The Old Companions" by Josef Israels, from the Edward T. Stotesbury collection, Philadelphia, showing a cottage interior with an aged white-haired peasant, his dog at his feet.

BUFFALO SHOWS RARE DRAWINGS

(Continued from page 4)

and the principals of movement by Géricault. The baroque of the XVIIth century inspired Delacroix who adopted its exuberance, its broken contours, its manner of composing in interweaving planes. Daumier, burning with resentment against social injustices, lampooned the weaknesses of men with a pen that writhed and swirled to create forms whose massiveness recalls Michelangelo and a brush which shadowed his scenes with a dramatic intensity which recalls Rembrandt. The painters of the academic schools carried on the chill traditions of their masters in perfect but unfeeling forms. The Impressionists and their followers broke lines into spots and dashes in black and white, as well as in color, to obtain vibrating light and air. Guys recorded in brush and wash the evanescent beauty of the Second Empire. Cézanne struggled to express the weight and volume of masses.

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Calendar of Exhibitions in New York

A. C. A. Gallery, 52 West 8th Street—Murals and oils by Agnes Thorley, watercolors by Harold Herman, December 31-January 14.

Ackermann Galleries, 50 East 57th Street—Nonsense exhibition, "Hot Dogs or Food for Laughter," by Blampied.

American Academy of Arts and Letters, Broadway at 155th Street—Drawings and paintings by Charles Dana Gibson, to May 1.

American Fine Arts Building, 215 West 57th Street—Forty-fourth annual exhibition of the N. A. W. P. & S., January 3-24.

American Woman's Association, 353 West 57th Street—Group show of paintings and sculpture, to January 20.

An American Place, 509 Madison Avenue—Exhibition of photographs (1884-1934) by Alfred Stieglitz, to January 17.

Annot School of Art, RKO Building—"Creative Families in Art," January 4-23.

Arden Gallery, 460 Park Avenue—Garden sculpture, paintings and decorative art.

Argent Galleries, 42 West 57th Street—Black and white work by members of N. A. W. P. & S., December 31-January 12.

Art Students League, 215 West 57th Street—Fifty prints by Rowlandson, through January 5.

Isabella Barclay, Inc., 136 East 57th Street—Fine antique furniture, textiles, wall papers and objects of art.

Brooklyn Museum, Eastern Parkway—A classic hall; the Wilbour Library of Egyptology; Babbott Memorial Collection; color reproductions of famous paintings; woodcuts from the museum's collections; art work of the public high schools of Greater New York.

Brunner Gallery, 55 East 57th Street—Antique sculptures and other rare works of art.

Carlyle Gallery, 250 East 57th Street—Drawings of heads by E. A. Modrakowska.

Caz-Delbo Galleries, 15 West 49th Street—Group show by French artists, to December 31.

Ralph M. Chaff, 600 Madison Avenue—Special exhibition of a rare group of monochrome and polychrome porcelains from the J. Pierpont Morgan, A. E. Hippiusley and other collections.

Contemporary Arts, 41 West 54th Street—"Paintings of Personalities" by Martha Simpson, December 31-January 19.

Delphic Studios, 724 Fifth Avenue—Watercolors by Charles J. Martin, paintings and drawings by Anthony Palazzo, oils by A. Wayne Wilhelm.

Demotte, Inc., 25 East 78th Street—Gothic sculpture, tapestries, etc.

Downtown Gallery, 113 West 13th Street—"Practical Manifestations in American Art."

A. S. Drey, 680 Fifth Avenue—Paintings by old masters.

Durand-Ruel Galleries, 12 East 57th Street—Paintings by French Impressionists.

Durlacher Bros., 670 Fifth Avenue—Paintings by old masters.

Ehrlich-Newhouse Galleries, 573 Madison Avenue—Early American genre paintings, "The West," by Thomas Moran, N.A., and Charles M. Russell.

Eighth Street Gallery, 61 West Eighth Street—Exhibition of drawings by Hans Foy, to January 12.

Fernargli Galleries, 63 East 57th Street—Lithographs by Philip Cheney, to January 12; Christmas subjects in painting and sculpture by old masters.

Fifteen Gallery, 37 West 57th Street—Paintings by Herbert B. Tschudy, December 31-January 12.

French & Co., Inc., 210 East 57th Street—Permanent exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.

Gallery Secession, 49 West 12th Street—Oils, watercolors and frescoes, by Helen West Heller, group show by American moderns, to January 15.

Grand Central Art Galleries, 6th Floor, Architectural models assembled by Dr. Casper J. Kraemer, Jr., to January 4.

Grand Central Galleries, Fifth Avenue Branch, Union Club Bldg.—Paintings and sculpture by American contemporaries.

Marie Harriman Gallery, 61 East 57th Street—Oils, watercolors and drawings by Sir Francis Rose.

Harlow, McDonald Co., 667 Fifth Avenue—Five new etchings, by Marguerite Kirmse; etchings by representative artists.

Hawes, Inc., 21 East 67th Street—Decorative work and ballet studies, by Jean Lurcat, to January 5.

Jacob Hirsch, Antiquities and Numismatics, Inc., 80 West 57th Street—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.

Kelekian, 598 Madison Avenue—Rare Egyptian, Persian, Assyrian and other antique art.

Kennedy Galleries, 785 Fifth Avenue—Prints by Walter Tittle, during December.

Keppel Galleries, 16 East 57th Street—Etchings and drawings by Augustus John; Whistler etchings and lithographs.

Kleemann Galleries, 38 East 57th Street—Etchings and drawings by R. Stephens Wright, during December.

Knoedler Galleries, 14 East 57th Street—One hundred etchings, dry-points, engravings, wood-cuts and lithographs illustrative of John Taylor Arms' *Handbook of Print Making and Print Makers*; decorative flower pieces from the XVIIth, XVIIIth and XIXth centuries.

Kraushaar Galleries, 680 Fifth Avenue—Paintings by American artists.

John Levy Galleries, 1 East 57th Street—Paintings by old masters.

Julien Levy Gallery, 602 Madison Avenue—Paintings by Pavel Tchelitchev; abstract sculpture by Alberto Giacometti, through December.

Lilienfeld Galleries, Inc., 21 East 57th Street—Paintings by old masters.

Little Gallery, 18 East 57th Street—Hand wrought silver, decorative pottery, jewelry, by distinguished craftsmen.

Macbeth Gallery, 15-19 East 57th Street—Paintings by Robert Hallowell, to December 31; lithographs and drawings by Stow Wengenroth, to December 31.

Pierre Matisse Gallery, Fuller Bldg., 41 East 57th Street—Paintings by French artists.

Metropolitan Galleries, 730 Fifth Avenue—Works of rare old masters.

Metropolitan Museum of Art, 82nd St. and Fifth Avenue—Egyptian Acquisitions, 1933-1934; contemporary American industrial art, 1934, through January 6; manuscripts and single illustrations of the *Shah-Nama* by Firdausi, through January 1.

Midtown Galleries, 559 Fifth Avenue—Group show.

Mich Galleries, 108 West 57th Street—Recent Vermont landscapes by Edward Bruce.

Montross Gallery, 785 Fifth Avenue—Paintings by Letterio Calapai, to January 5.

Morton Galleries, 130 West 57th Street—Watercolors by Harwood Steiger, prints by Regina Farrelly, January 1-15; watercolors by W. H. Fisher, exhibition of prints, to December 31.

Museum of the City of New York, Fifth Avenue at 104th Street—Photographs of New York by Berenice Abbott, to January 3; hats and furs of former days, to February 1; Charles Frohman and the Empire Theatre, to February 4; XIXth century New York interior architecture.

Museum of Irish Art, Ritz Tower—Memorial exhibition of paintings and drawings by Sir William Orpen.

Museum of Modern Art, 11 West 53rd Street—Fifth Anniversary Exhibition of works illustrative of the scope of an ideal modern museum, to January 1.

Newark Museum, N. J.—Exhibition of paintings and drawings by George Luks, to January 1; children's books illustrated by museum objects, to January 13; modern American oils and watercolors; P.W.A.P. accessions; Arms and Armor from the Age of Chivalry to the XIXth century; the Design in Sculpture. Closed Mondays and holidays.

Arthur U. Newton, 11-13 East 57th Street—Paintings by old masters.

New School for Social Research, 66 West 12th Street—First exhibition of painting and sculpture by art instructors in New York, to January 15.

New York Public Library, Central Bldg.—Exhibition of contemporary lithographs, drawings for prints, to December 31; "The Development of the Decorative Initial Letter in Manuscripts and Printed Books from 1200 to the Present Day;" "Announcement of Exhibits," to January 31.

New York Public Library, 135th Street Branch—Exhibition of work by students in the Art Workshop of the Harlem Adult Education Committee.

Parish-Watson, 44 East 57th Street—Rare Persian pottery of the Xth-XIVth centuries; Chinese porcelains.

Frank Partridge, Inc., 6 West 56th Street—Fine old English furniture, porcelain and needlework.

Pen and Brush Club, 16 East 10th Street—Flower paintings by members, to January 3.

Rabinovitch Gallery, 142 West 57th Street—Exhibition of photographs by pupils through December.

John Reed Club, 430 Sixth Avenue—Group show by members.

Rehn Galleries, 683 Fifth Avenue—Paintings of the Hudson Valley by George Biddle and Henry Varnum Poor.

Reinhardt Galleries, 730 Fifth Avenue—Paintings by Ian Campbell-Gray.

Roerich Museum, 310 Riverside Drive—Polychrome wood carvings and sculpture, by Roberto de la Salva, to January 5.

Rosenbach Co., 15-17 East 51st Street—Rare furniture, paintings, tapestries and objets d'art.

Schwartz Galleries, 507 Madison Avenue—Marine paintings by Frank Vining Smith; watercolors of airplanes by Wayne Davis, during December.

Scott & Fowles, South Building, Fifth Avenue and 68th Street—XVIIIth century English paintings and modern drawings.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street—Special exhibition of paintings by El Greco, through December; rare tapestries, old masters, antique furniture, sculpture and objets d'art.

E. & A. Silberman Gallery, 32-34 East 57th Street—Paintings by old masters.

Marie Sterner, 9 East 57th Street—Portraits by Natalie Hays Hammond, to January 5.

Phillip Suval, Inc., 823 Madison Avenue—Marine paintings by Montague Dawson, to January 15.

Symons, Inc., 730 Fifth Avenue—Exhibition of old and modern paintings.

Ten Dollar Gallery, 28 East 56th Street—Watercolors by Louis Ferstadt and group show.

Ton Ying Galleries, 5 East 57th Street—Special exhibition of Chinese art.

Uptown Gallery, 249 West End Avenue—Group show of oils, watercolors, drawings and lithographs.

Valentine Gallery of Modern Art, 69 East 57th Street—Forty original drawings by James Thurber, to January 5.

Vernay Galleries, 19 East 54th Street—Special exhibition of XVIIIth and XVIIIth century English furniture, silver, porcelain and many quaint and interesting decorative objects.

Julius Weitzner, 36 East 57th Street—Paintings by Pieter Van Veen to January 5; German and Italian primitives.

Wells, 32 East 57th Street—Chinese art.

Weyhe Gallery, 794 Lexington Avenue—Christmas exhibition; work by contemporary French and American artists.

Whitney Museum of American Art, 10 West Eighth Street—Second Biennial Exhibition of Contemporary American Painting, to January 10.

Wildenstein Galleries, 19 East 64th Street—Recent portraits by Frank O. Salisbury, January 4-18; paintings by old masters and rare French XVIIIth century sculpture, furniture, tapestries and objets d'art.

Yamanaka Galleries, 680 Fifth Avenue—Chinese and Japanese art.

Howard Young Galleries, 677 Fifth Avenue—Special exhibition of English XVIIIth century art.

Zborowski, 460 Park Avenue—Paintings by French artists.

NEW YORK AUCTION CALENDAR

AMERICAN-ANDERSON GALLERIES

30 East 57th Street

January 3, 4—Library of the late Ogden Goelet, of New York. Part I. Now on exhibition.

January 4—Important paintings collected by the late Charles Stewart Smith and from other collections and estates, including property of Mrs. Theodore C. Keller and of the estate of the late J. L. Ketterlinus. Now on exhibition.

RAINS GALLERIES

12-14 East 49th Street

January 4, 5—Antique and modern English furniture, china, silver, Sheffield and fine linens. Now on view.

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